

The New

Amberola

GRAPHIC



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Summer, 1977

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Editor: Martin Bryan

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Editor's Notes

Here we are again, and on time for a change! It seems that all publications devoted to our hobby have difficulty meeting publication schedules.

Inflation continues to take its toll. Sounds like a tiresome song on the radio, doesn't it! A package of mailing labels has gone up 42% since the last ones we purchased. I cannot predict what our state of affairs will be if postage takes another giant leap.

Remember our offer to all subscribers. Anyone who convinces a friend to subscribe to the GRAPHIC gets an automatic extension of his or her subscription by one issue. Be sure the friend lets us know who recommended subscribing so we may credit you properly.

Our regulars will return with the next issue. J. R. Tennyson, by the way, of the Canadian Victor 216000 series highly recommends an old novel which he came across not long ago. It's entitled Record No. 33, by Ida Clyde Clarke, and was published in 1915 by D. Appleton and Co. While the story line is of mediocre interest, the plot of course revolves around a mysterious record. The author even delves into various aspects of a fictitious recording company. There may be a copy of this unusual old book waiting for you at the next church booksale! - M.F.B.

Still in stock and available from New Amberola:

NOBODY - The Story of Bert Williams

\$2.50, postpaid

CARUSO: His Life in Pictures

\$3.50, postpaid

Victor 8-inch Records

by
Martin Bryan

Collectors are generally intrigued with records of unusual sizes, large and small, regardless of their musical content. Can there be any other explanation for those 32 Little Wonders that sold at auction in Iowa last May for \$40.00? We would undoubtedly become the envy of our collector friends if we owned a 20-inch Pathe or two, even though most of us would be hard pressed to find a way of playing such a monstrosity!

The record buyer of years past, on the other hand, seems to have shied away from discs of peculiar sizes. The standard ten and twelve inchers were what the majority of American talking machine owners stuck with. Try as they did, the Emerson company was not able to revolutionize the industry (as they had predicted) with their 7-inch discs - "Eight Selections for a Dollar." Even their 9-inch records were soon abandoned in preference to the 10-inch size.

To my way of thinking, the 8-inch Victor Record had everything in its favor. First of all, it was introduced at a time when hundreds of thousands of Americans were becoming phonograph conscious. At 35¢ it was just over half the price of its larger brother, the 10-inch Victor; yet its playing time was only about 30 seconds less than the full sized disc! Its price also made them competitive with Edison cylinders, which were selling extremely well, while the 10-inch discs at 60¢ were not competitive. The recordings were far superior to the former 7-inch discs and they did not tend to wear out as quickly. When found today, they usually play surprisingly well even when worn, while a worn 7-inch Victor can be painful to listen to. I believe the material used in Victor Records had been improved at about the time the 8-inch discs came along. Finally, a great variety of entertainment and Victor artists were made available on the new series.

Yet for some odd reason, the 8-inch Victor never caught on with the public. It lasted just two and a half years - from May, 1906, when Victor said, "A large demand is anticipated for these new records," to October, 1908. When they turn up all too infrequently nowadays, it's usually at the rate of one or two at a time.

When the 8-inch series was inaugurated, Victor had reached well into the 4000's numerically. Rather than assign the new records a numerical series of their own, which would have made matters a lot easier today, they were numbered the same as 10-inch discs. (I wonder if this didn't cause the dealers some headaches!) In most cases, then, an 8-inch number was also available as a 10-inch with the same number.

To complicate things even more, from time to time Victor would pick up an old number and reissue it as an 8-inch disc. One would naturally assume that no. 1101 came long before 4634, for example. It did, but not in 8-inch form. 4634 was among the first 8-inchers to be issued in May, 1906 and it wasn't until November of the following year that Victor decided to reissue the old favorite found on 1101.

To make collecting frustrating there are some dandy recordings which can only be found on the elusive 8-inch records. Perhaps the most desirable of these would be the ones by Helen Trix (4913) and Clarice Vance (5120).

These records are listed in numerical order (which is not necessarily the same as chronological order). Following the catalogue number I have shown the date of release when I know it. In most cases this date

4.

was not the same as the release date of the 10-inch version; it usually lagged a month or more behind. While this made for a larger list of titles each month, it may partially explain why the 8-inch records did not enjoy brisk sales. After the title and artist identification you will notice an occasional asterisk (*). This indicates the selection was available only in 8-inch form. No asterisk means the selection was issued in both 8 and 10-inch versions.

This listing is as complete as I have been able to make it. It is surely not without errors and omissions. Thanks go to Tim Brooks for clearing up a few problem areas.

- o o o o -

68	Bye, Bye, Ma Honey	Billy Golden
97	Lead Kindly Light	Haydn Quartet
109 6/06	Nearer My God to Thee	Haydn Quartet
118 7/06	Massa's in the Cold Ground	Haydn Quartet
300 12/06	Hands Across the Sea March	Sousa's Band
304	El Capitan - March	Sousa's Band
306 8/06	Stars and Stripes Forever March	Sousa's Band
314	An Arkansaw Huskin' Bee	Sousa's Band
315	At a Georgia Camp Meeting	Sousa's Band
361	Whistling Rufus	Sousa's Band*
365 10/06	Hail to the Spirit of Liberty March	Sousa's Band
382	American Patrol	Sousa's Band
620	Yaller Gal	Billy Golden
656 12/06	Carry Me Back to Old Virginny	Haydn Quartet
659 8/07	I'm Old But I'm Awfully Tough	Cal Stewart
660	Uncle Josh in a Chinese Laundry	Cal Stewart
661	Uncle Josh in Society	Cal Stewart
662	Uncle Josh on a Bicycle	Cal Stewart
663	Uncle Josh's Trip to Boston	Cal Stewart
664 6/07	Uncle Josh's Trip to Coney Island	Cal Stewart
665 5/07	Uncle Josh in a Department Store	Cal Stewart
666	Daily Paper at Pun'kin Center	Cal Stewart
667	Uncle Josh and the Lightning Rod Agent	Cal Stewart
669	Uncle Josh's Arrival in New York City	Cal Stewart
670	Uncle Josh at the Circus	Cal Stewart
671	Uncle Josh at the Opera	Cal Stewart
717 12/06	Rock of Ages	Trinity Choir
723 9/06	Stand Up for Jesus	Trinity Choir
822	Marching Through Georgia	J. W. Myers
844 9/06	Invincible Eagle March	Sousa's Band
1101 11/07	Arkansaw Traveler	Len Spencer
1175	Semper Fidelis March	Sousa's Band
1183 11/06	Washington Post March	Sousa's Band
1190	La Paloma	Sousa's Band
1193	Liberty Bell March	Sousa's Band
1255 11/06	My Country 'Tis of Thee (America)	Victor Male Chorus
1315 3/07	Where is My Wandering Boy To-Night?	Haydn Quartet
1362	Tell Me Pretty Maiden	Miss Stevenson and Mr. Macdonough
1416 11/06	Medley of Plantation Songs	Haydn Quartet
1437	Thunderer March	Sousa's Band
1476	A Meeting of the Ananias Club	Cal Stewart
1489	Uncle Josh's Huskin' Bee Dance	Cal Stewart
1490	Last Day of School at Pun'kin Center	Cal Stewart
1636	Uncle Josh's Troubles in a Hotel	Cal Stewart

1639	Uncle Josh Playing Golf	5. Cal Stewart
1640 9/07	Uncle Josh on a Street Car	Cal Stewart
1727 9/07	Two Rubes in a Tavern	Collins and Harlan
1728 11/07	Closing Time in a Country Grocery	Collins and Harlan
1793 11/06	In the Good Old Summer Time	Haydn Quartet
1997 9/06	My Old Kentucky Home	Haydn Quartet
2113	Lincoln's Speech at Gettysburg	Leonard G. Spencer
2118 7/07	The Cat and the Fly Paper	Collins and Harlan
2146 10/07	Anvil Chorus from "Il Trovatore"	Victor Orchestra
2150	Handicap March	Victor Orchestra
2169	Dancing in the Barn	Victor Orchestra
2176	Uncle Josh in a Museum	Cal Stewart
2347	Uncle Josh and Aunt Nancy Visit New York	Cal Stewart
2348	Uncle Josh Playing Baseball	Cal Stewart
2350	Jim Lawson's Hogs	Cal Stewart
2373	Onward Christian Soldiers	Trinity Choir
2442	High School Cadets March	Sousa's Band
2447	Si Pettingill's Brooms	Cal Stewart
2493	It Takes the Irish to Beat the Dutch	Billy Murray
2512 9/06	Heidelberg	Haydn Quartet
2518 2/07	Rocked in the Cradle of the Deep	Haydn Quartet
2542 5/07	Uncle Josh on a Fifth Avenue Bus	Cal Stewart
2560 11/06	Sleep Baby Sleep	Frank Wilson
2561 10/06	The German's Arrival	Frank Wilson
2575 2/07	Uncle Josh and the Fire Department	Cal Stewart
2660	The Baptizing at Hickory Corners	Cal Stewart
2668	Under the Anheuser Bush	Collins and Harlan
2745	Hiawatha	Pryor's Orchestra
2754 7/07	Down on the Brandywine	Collins and Harlan
2755	The Stuttering Coon ("Possum Pie")	Collins and Harlan
2758	Blue Danube Waltz	Pryor's Orchestra
2760	El Capitan March	Pryor's Orchestra
2762	Estudiantina Waltz	Pryor's Orchestra
2765	Man Behind the Gun March	Pryor's Orchestra
2766	The Birds and the Brook	Pryor's Orchestra
2768	Dancing on the Housetops Schottische	Pryor's Orchestra
2783	St. Louis Rag	Pryor's Orchestra
2787	Star Spangled Banner	Arthur Pryor's Band
2806	Victor March	Arthur Pryor's Band
2808	Old Folks at Home	Corinne Morgan
2843 7/08	The Nightingale and the Frog	Darius Lyons
2900	Jack Tar March	Pryor's Orchestra
2934 10/06	Sweet Adeline	Haydn Quartet
2967	Riding Thro' the Glen	Pryor's Orchestra
3000's	see end of domestic list	
4037	Home, Sweet Home	Harry Macdonough
4040	My Old Kentucky Home	Corinne Morgan
4069	Coon Band Contest	Arthur Pryor's Band
4087	Yankee Girl March	Pryor's Orchestra
4099	The Battle Cry of Freedom	Harlan and Stanley
4100	Dixie	Harlan and Stanley
4136 10/06	On Jersey Shore March	Arthur Pryor's Band
4160 5/06	The Star Spangled Banner	Frank C. Stanley
4165 12/07	Over the Waves Waltz	Arthur Pryor's Band
4217	Marching Through Georgia	Harlan and Stanley

6.			Billy Murray
4229		The Yankee Doodle Boy	J. W. Myers
4274		Wearing of the Green	Pryor's Orchestra
4318	7/06	College Life March	Frank Wilson
4331		Emmett's Cuckoo Song	Arthur Pryor's Band
4350		Dixie	Ada Jones and Len Spencer
4363	2/07	Pals	Stanley and Macdonough
4366	3/07	O Morning Land!	Haydn Quartet
4398	12/06	Glory Song	Arthur Pryor's Band
4420		American Eagle March	Emil Muench
4440	6/06	Lorelei - Volklied	Sousa's Band
4452	9/06	America (My Country 'Tis of Thee)	Frank C. Stanley
4457	6/06	Rocked in the Cradle of the Deep	Ada Jones and Len Spencer
4491	3/07	Every Little Bit Helps	Victor Orchestra
4507		April Smiles Waltz	Billy Golden
4515		Turkey in de Straw	Arthur Pryor's Band
4525	10/06	Razzazza Mazzazza - Two Step	Sousa's Band
4528	11/06	Moonlight	Sousa's Band
4530		Peter Piper - March	Ada Jones and Len Spencer
4550	6/07	Fritz and Louisa	Spencer and Holt
4554	8/06	Children's Series No. 2 (Punch and Judy)	Alan Turner
4567	6/06	The Heart Bowed Down	Victor Orchestra
4587	5/06	Priscilla - Colonial Two-Step	Emil Muench
4600	8/06	Wenn die Schwalben Heimwärts Ziehn	Chris Chapman
4613	5/06	Belle of the West - Schottische	Arthur Pryor's Band
4632	11/06	Twenty-Second Regiment March	Arthur Pryor's Band
4633		Happy Heinie - March and Two-Step	Billy Murray
4634	5/06	The Grand Old Rag	Arthur Pryor's Band
4638		Poppies - Japanese Two-Step	Emil Muench
4642	8/06	Stille Nacht, heilige Nacht	Billy Murray*
4658	5/06	Good-bye, Maggie Doyle	Peter Lewin*
4664	5/06	Rakoczy March	
4665	5/06	When the Mocking Birds are Singing in the Wildwood	Harry Macdonough*
			Dudley and Macdonough*
4666	5/06	Dreaming Love of You	Edward M. Favor
4667	5/06	La Ti-dly I-dly Um	Victor Orchestra
4668	5/06	La Sorella March	Ada Jones and Len Spencer
4670	5/06	Mandy and Her Mam	Harry Macdonough*
4672	5/06	My Old Kentucky Home	Victor Orchestra
4674	6/06	March Lorraine	Arthur Pryor's Band
4678	6/06	"Lights Out" March	Corinne Morgan
4682		In the Gloaming	Billy Murray
4684	10/06	You Look Awful Good to Father	Ada Jones
4686	6/06	Henny Klein	Emil Muench
4691	8/06	Der Tannenbaum	Arthur Pryor's Band*
4693	6/06	The Baby Parade	Victor Orchestra*
4694	6/06	Don't Be Cross Waltz	Spencer and Watson*
4695	6/06	The Happy German Twins	Miss Morgan and Mr. Stanley*
4696	6/06	The Moon Has His Eyes on You	Gustave Berl-Resky*
4697	6/06	La Traviata - "Di Provenza il Mar"	Billy Murray
4698	6/06	Let Me See You Smile	Sousa's Band
4699	6/06	The Free Lance March	George P. Watson
4702	7/06	Hush-a-Bye Baby	Harmonie Male Quartet*
4703	7/06	Volklied aus Ober Oslterreich	Sousa's Band*
4704	7/06	One of the Boys - March	Sousa's Band
4705	7/06	The Whistlers - Intermezzo	Arthur Pryor's Band
4706	7/06	The Dixie Rube - Characteristic March	Victor Orchestra*
4707	7/06	Hearts and Flowers	

			7.
4708	7/06	Just My Style	Miss Morgan and Mr. Stanley*
4714	12/06	Waiting at the Church	Ada Jones
4719	8/06	Cheyenne	Billy Murray
4720	8/06	"Peaches and Cream"	Ada Jones and Len Spencer
4721	9/06	Nothing Like That in Our Family	Billy Murray
4722	7/06	Is It Warm Enough for You?	Billy Murray
4725	8/06	It's Up to You to Move	Collins and Harlan
4727	7/06	Everybody Works But Father - Parody	Frank Wilson*
4728	7/06	American Eagle March	Arthur Pryor's Band*
4729	7/06	L'Africaine - "Adamastor, roi des vagues profondes"	Berl-Resky*
4730	7/06	¡Oh Cuanto Sufro! - Canción Cubana	Gustave Berl-Resky*
4731	7/06	Dame un Beso	Gustave Berl-Resky*
4732	7/06	Come, Thou Almighty King	Trinity Choir
4734	8/06	Wunsch	Harmonie Male Quartet*
4738	8/06	Waltz Me Around Again, Willie -	Billy Murray and Haydn Quartet
4739	7/06	Mother, Pin a Rose on Me	Billy Murray*
4740	8/06	By the Light of the Honeymoon	Miss Morgan and Mr. Stanley*
4743	9/06	Azaleas - Two-Step Intermezzo	Arthur Pryor's Band
4747	1/07	The Poor Old Man	Bob Roberts
4750	9/06	Dixie Dear	Haydn Quartet
4751		Songs My Mother Used to Sing	Miss Morgan and Mr. Macdonough*
4759	8/06	Children's Series No. 1 - Mother Goose Rhymes	
4769	8/06	You're a Grand Old Flag - Medley	Arthur Pryor's Band*
4770	8/06	The Little Irish Girl	James McCool*
4772	8/06	El mar sin playas - Barcarola Mexicana	Gustave Berl-Resky*
4773	8/06	La Sorella March	Arthur Pryor's Band*
4779	9/06	Stein Song March	Arthur Pryor's Band*
4788	10/06	Coming Home from Coney Isle	Ada Jones and Len Spencer
4790	10/06	I'd Rather Be on the Outside Lookin' In Than on the Inside Lookin' Out	Bob Roberts
4791		Everybody Gives Me Good Advice	Bob Roberts
4795	11/06	The Stars, the Stripes and You	Harry Macdonough
4798		Spoontime - Two-Step Intermezzo	Chris Chapman
4807	9/06	Flying Arrow Medley	Victor Orchestra*
4809	9/06	Children's Series No. 3 - "Wynken, Blynken and Nod" -	
			Edgar L. Davenport*
4811	11/06	Dance of the Honey Bees	Victor Orchestra
4816	11/06	He Walked Right In, Turned Around and Walked Right Out Again	Bob Roberts
4820	11/06	A Little Lunch for Two	Harry Tally
4827	10/06	Polly Prim March	Victor Orchestra*
4828	10/06	Ain't You Coming Back to Old New Hampshire, Molly? -	
			Harry Macdonough*
4829	10/06	Musical Moments	Rosario Bourdon*
4833	11/06	I'm Crazy 'Bout It	Collins and Harlan
4840	10/06	Melodia - Gallega "Foi pol' o mes de Nadal"	Señor Eladio Chao*
4841	12/06	Royal Trumpeters March	Arthur Pryor's Band
4842	12/06	On the Rocky Road to Dublin - Two-Step	Arthur Pryor's Band
4844	1/07	Wiener Burger Waltz	Victor Orchestra
4850	1/07	Susan, Kiss Me Good and Hard	Collins and Harlan
4861	12/06	Not Because Your Hair is Curly	Billy Murray
4862	12/06	Iola - Intermezzo Two-Step	Sousa's Band
4864		Jimmie and Maggie at the Ball Game -	Ada Jones and Len Spencer
4865	12/06	The Teacher and the Tack	Haydn Quartet
4867	1/07	Cherry March - Two-Step	Sousa's Band

Conclusion in next issue

Hot Time in the Old Town Tonight

* * * * *

The following is an excerpt from the book THEY ALL SANG -- FROM TONY PASTOR TO RUDY VALLEE by Edward B. Marks. It was published by Viking Press in 1935 and gives a very interesting insight into the early days of recording. The text, which runs a little over five pages of the chapter entitled "Hot Time in the Old Town Tonight," was furnished by Bert Gould of San Francisco.

* * * * *

The bicycle, ragtime, colored slides, pluggers, and now the phonograph. This succession of new developments in the song business fairly appalled the old-timers. And it is not surprising that they were unable to grasp the full significance of the phonograph. Here was the first step in the mechanization of music which would in time render the home piano semi-obsolete and ruin the sheet music game. But in the nineties the machines, known interchangeably as graphophones and phonographs, were so imperfect that nobody thought of them as a dangerous rival of the piano. No process existed for the quantity manufacture of records, which were all of the thick cylindrical wax type that you picked up like a dog collar.

The Edison interests had patents on both the machine and the records, but they sold wax "blanks" to anybody who wanted to record. The same machine served for recording and reproduction. To record, you sang into the amplifying horn. Few voices reproduced well, and these, for some reason, were not always voices one should have wished to reproduce. The recording of a number was considered something of a plug, because ordinary human beings, who owned upright pianos but didn't go in for the new eccentricities, might hear your song and then buy the sheet music for their piano.

It was as a plug that Joe Stern and I saw the phonograph. As you have gathered by this time, we were strong on plugs. Since anybody could buy the blank cylinders, we opened our own recording studio in a loft at 21 East Twentieth Street, a couple of doors west of our publishing office. A stiff paper folder, tan and brown, lies upon my desk as I write. It is the March (1897, I think) bulletin of the Universal Phonograph Company. That was us.

The first offering for the month was a series of records by the Diamond Quartette: A. C. Campbell, S. C. Porter, J. K. Reynard, and Will C. Jones. They did an "Imitation Medley," with "imitations of the nightingale, pigs, baby cry, crows, etc., concluding with a most amusing cat fight." Their other numbers included "The Cornfield Medley," "with steamboat imitation, bells, whistles, banjos, etc." I don't remember how the steamboat got in the cornfield.

Follows a list of songs by S. C. Porter, with piano accompaniment and quartette chorus. The songs, as one might expect, include "Whisper Your Mother's Name," "Sweet Rosie O'Grady," "Grace O'Moore," and "Take Back Your Gold," all our numbers. Then new talking records by Russell Hunting--"it is a well-known fact that Mr. Hunting makes more talking records for the phonograph and graphophone than all other artists combined"--also a "new descriptive record, 'On the Mississippi,' a Mississippi steamboat departing from the wharf at New Orleans with vocal selections by the Diamond Comedy Four." Next, some songs by Johnnie Carroll, a variety favorite. Carroll, naturally, sang "I Handed It over

to Reilly," "You're Not the Only Pebble on the Beach," and a parody on "My Mother Was a Lady."

Then George J. Gaskin songs. George had one of the best reproducing voices in the old phonograph days--one of the tinniest voices in the world. Among the Gaskin songs on the Universal catalogue were "Kathleen" and "Don't Give Up the Old Love for the New."

Len Spencer, a minstrel, was the company's ragtime singer at the time. He was singing "Ma Onliest One," May Irwin's latest coon song. Also "Hot Time in the Old Town Tonight," and "All Coons Look Alike to Me." There were also some artistic whistling solos, and Billy Golden's specialty, "The Mocking Bird." ("We have succeeded in taking the loudest records ever taken of this popular selection. We have also in stock a limited number of (Rabbit Hash' and 'Turkey in the Straw.'") A few records by Allan May conclude the bulletin.

Altogether the company did pretty well by Jos. W. Stern songs. But the records were not cheap. One dollar each or ten dollars a dozen was the price. By grouping the horns, a performer could make seven records at once, but no more, and the usual fee for this service was fifty cents a round. If there was a demand for the records, the artist would demand a raise. Steve Porter, who is still around, boasts that eventually he got two dollars a round. Twenty-five rounds of "Rosie O'Grady" and fifteen of "Take Back Your Gold" was a fair day's work.

We were always willing to try something new. Any performer who came into our publishing house for professional copies was dragged down to the laboratory for a phonograph test. Lottie Gilson, Annie Hart, and Meyer Cohen made records. The women's voices never sounded right, but their names looked good on the catalogue. We even featured a piccolo player.

Our wide acquaintance with performers and our sense of popular taste gave us a jump over the Edison people. One afternoon a real honest-to-God Englishman walked into our office and announced he was Mr. Hough of Edisonia, Ltd., London. "We'll take all the records you can make," he said. "Ship them over as fast as you can make them. You have carte blanche." After we found out what carte blanche meant, we had a conference with Vic Emerson, one of the inventive geniuses of the phonograph game, and our head laboratory man.

Vic's brother Clyde was technical director for the Columbia Phonograph Company at Twenty-Eighth Street and Broadway, and, as Steve Porter bitterly discovered, Columbia had invented a way of making many more than seven records at a round. One day Porter had an order for thirty-five rounds of "Down Where the Wurtzburber Flows." He had sung two rounds, when Clyde Emerson waved him away with a curt "that's all, you're through." "What do you mean?" said Steve. "I sing thirty-five rounds." "Nix," replied Clyde politely. "We have a new dubbing machine and we can make as many records as we want from one impression, but I took two in case the first wasn't so good." Porter was outraged. No one then talked of technological unemployment, but Porter had it bad. He never sang for Columbia again for less than five dollars.

The dubbing machine, invented by Frank Capps, a Columbia employee still in the phonograph game, was a jealously guarded secret. But we just had to speed up production if we were to make any real money out of the Edisonia, Ltd., business; so Vic put his head together with old Carson, his handy man, and Russell Hunting, his assistant. (Russ had been the Mephistopheles in the "Black Crook" company at Niblo's Garden. Besides being a technical man he made an interminable series of comedy records called "the Michael Casey and Hiram Wilkins records.") It wasn't

(cont. on p. 14)

BOOKS

The Gramophone Company: Acoustic Recordings in Scandinavia and for the Scandinavian Market. Another fantastic publication is available from Finland. This mammoth book (nearly 600 pages) traces the activities of the Gramophone Company with respect to its Scandinavian issues from 1899 to 1925. It documents over 14,000 recordings, including early Berliner and Zon-O-Phone issues. The author, Karleric Liliedahl, has arranged the volume chronologically and has included title, artist, matrix and catalogue number indices. Of special interest is a short history of the Gramophone Company in Scandinavia by Björn Englund. Also included are several illustrations of labels, trade marks, letters, etc. The reader will appreciate this book even more when he realizes it is the result of one man's labor for ten years! Available at \$23.00, postpaid, from Suomen äänitearkisto r.y., Pietarinkatu 12A21, 00140 Helsinki 14, Finland.

Les Pionniers du disque folklorique québécois 1920-1950. Those who are interested in recordings of the traditional music of Québec will be pleased to know that Gabriel Labbé has just published a book devoted to this subject. Folk and recording artists such as Isidore Soucy, Joseph Allard, Joe Bouchard, Montmarquette & St-Jean, Henry Lacroix, A.J. Boulay, Joseph Guilmette, Charles Marchand, Ovilá Légaré and others are covered and the publication contains several pictures. M. Labbé's book is published in French only, contains 214 pages, and costs \$9.95 plus 85¢ mailing expenses. Direct orders to: Gabriel Labbé, 6775, 42nd Ave., Rosemont, Montréal H1T 2T1, Canada.

Collectors' Guide to American Recordings 1895-1925. Julian Morton Moses' venerable old (1949) book devoted to "Acoustic Records of Permanent Value" is one of those classic publications which every collector must own. Like From Tinfoil to Stereo it was one of those "musts" I thought I'd never own due to its outrageous price. Last I knew the Moses book, a paperback of some 200 pages, was still being advertised in Hobbies for nearly \$20.00. Then "Tinfoil" was reprinted by the publisher last year and the old edition was no longer salable in excess of fifty dollars. Imagine my surprise a few weeks ago when a friend presented me with a complete reprint of the "Collectors' Guide" which has just been published by Dover for a mere \$3.50! I don't think the book was that cheap when it was new 28 years ago. Maybe it's true that "everything comes to him who waits." For further information send for Dover's complete listing of interesting books. Dover Publications, Inc., 180 Varick Street, New York, N.Y. 10014

- M.F.B.

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ILLUSTRATIONS

Our illustration in this issue is actually a reprint of an unusual Columbia flyer, dated May, 1920. Even though it is in Spanish you will undoubtedly find it easy to understand! The first side is a complete list of the various series in use in 1920 and their designations and prices ("etiqueta" must mean "label"). You may be amused to learn of Columbia's "BO" series and surprised to see Columbias measuring 10 5/8 inches. The reverse, of course, lists different models of Grafonolas, as well as needles and albums.

Additional copies of this reprint may be had for 10¢ each or 3 for 25¢. Regardless of how many copies you wish, add 15¢ for postage and handling.

DISCOS COLUMBIA

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**Columbia Graphophone Company, Departamento de Exportación.
Woolworth Building, 233 Broadway, New York**

Readers' Questions

Some months ago we received an inquiry about the proper way of flattening warped records. The reader's letter was forwarded to Bill Bryant who has had a great deal of experience in this department. Unfortunately the original request became lost and we were therefore unable to give a personal reply. We hope the reader will pardon this oversight (we don't even recall his name!) and will not be discouraged from writing again.

Bill's method of flattening records: Obtain two pieces of glass, preferably plate glass, measuring at least 13 by 13 inches. Clean the record to be flattened thoroughly. Put record between the two sheets of glass and set in direct sunlight. After a period of 10 to 15 minutes (time varies with different records and temperatures) the record should lie flat. It is important to keep an eye on the record and glass, as the grooves will become damaged if the record remains in the sun longer than necessary. Remove top piece of glass and carry bottom piece with record to a shady spot to cool slowly. Bill advises not leaving the top piece of glass on the record while it is cooling, as it's apt to adhere to the record. While he's had success using this process, he recommends a little practice using junk records before attempting to flatten anything of value. Also remember that this system will not work with Edison Diamond Discs.

Another reader, F.C. of Hanover, Massachusetts, inquires about two unusual records he has. The first is a 9-inch Symphonola, no. 402 ("Yah De Dah" Jazz Fox Trot and "My Sweetie" Fox Trot, both by Military Band). His second record is a 10-inch single sided disc, red label with gold print as follows:

Price \$2.00
Good-Bye! (Addio!)
(F. Paolo Tosti)
Albert H. Houghton
with orchestra
31851-1

The first record was sold by the Larkin Company of Buffalo, N.Y., which was famous for its line of soaps, cosmetics and premiums. Some time in the teens they introduced their own line of Symphonola phonographs, undoubtedly using a universal tone arm. In 1918 they added Symphonola records to their catalogue. Initially the records were all 9-inch and were actually manufactured by the Emerson company. As such, they merely duplicated the Emerson catalogue, although in most cases they were coupled differently on Symphonola than on Emerson (Symphonola 402 couples one side from Emerson 902 and one from 909). As the Emerson company switched to 10-inch records, so did Symphonola. The same thing was true, incidentally, with Medallion records which Emerson made for the Baldwin Piano Company. Around 1922 the manufacture of Symphonola records switched to Pathe which used Actuelle masters, but the label did not survive much longer.

The unusual aspect of the label of the second record is that it is divided in half, with the same title information appearing at the top half, only upside down. The result is that the label can be read at two opposite positions. It turns out that this is a Columbia personal recording from the early teens. Tim Brooks states that Columbia often allowed makers of personal records to design their own labels, although other personals have turned up with the split label design. We know nothing about the artist, Albert Houghton. He was undoubtedly a semi-professional singer who was well-known in his own community. He paid to have records made of his voice and then the records were sold, per-

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